

# **Barrios Anniversary Edition**

**Vol. 2**

**Transcribed from the original  
recordings by  
Chris Dumigan**

**Cover design by Nick Erritsos**

**Typesetting by Paul Fowles**

**Special thanks to:**

**S.W. Kim**

**David McKeigue**

**John Wilkinson**

## Barrios Anniversary Edition

The *Barrios Anniversary Edition* is a complete set of transcriptions taken from all the original Barrios recordings known to survive at the time of publication. If any further recordings come to light in the future, a supplementary volume will be issued.

My own contribution to the project has been essentially that of general labourer, all the transcriptions being the unassisted work of my colleague, Chris Dumigan. The original transcriptions were made during the period 1980 to 1987, and were revised and updated in 1994 (the fiftieth anniversary of Barrios' death).

As far as possible, the transcriptions present an unedited account of what Barrios actually played. However, the spontaneous nature of his playing leads to a number of apparent inconsistencies in some of the performances. When this occurs, the transcription will show what the editor believes to be the true intention. A detailed account of these and any other editorial changes is given in *Notes on the Transcriptions*.

Left hand fingerings have been included as a convenient means of showing where Barrios was on the fingerboard. Obviously, we cannot know precisely what fingerings were used, but every effort has been made to convey the idiomatic style of the original performances.

The only piece we have included of which there is no known recording is *Villancico de Navidad*, which appears as the last item in Vol.1. This was added because no existing edition shows the natural harmonics strongly implied by the open string passages starting at bar 24.

Paul Fowles (Manchester 6/4/95)

# Contents

Notes on the Transcriptions . . . . .	iii
La Bananita — Tango . . . . .	1
El Sueno de la Munequita . . . . .	6
Cueca . . . . .	8
Aire de Zamba (2) . . . . .	12
Juntu a tu Corazon — Vals . . . . .	15
Matilda — Mazurka . . . . .	21
Minuet (1) . . . . .	24
Sarita — Mazurka (1) . . . . .	26
Marcha de San Lorenzo . . . . .	29

## Notes on the Transcriptions

### La Bananita - Tango

One of four known Barrios recordings released on the Artigas label during the period 1910-13.

The content and duration of the “A” section is different each time it appears, suggesting that the recorded performance was partly improvised.

Recorded tempo: Crotchet = c.92

### El Sueno de la Munequita

A private recording made in 1942.

The original disc also included a brief speech by the composer.

Recorded tempo: Crotchet = c.152

### Cueca

Taken from a 1928 recording originally released on the Odeon label.

There are various errors in the recorded performance, all of which have been corrected by cross-reference with matching passages.

Recorded tempo: Crotchet = c.108

### Aire de Zamba (2)

This is taken from the later recording dated 21/6/28 and differs in detail from existing published versions.

A transcription of the first recording is scheduled to appear in Vol.5.

Recorded tempo: Crotchet = c.108

### Juntu a tu Corazon - Vals

Recorded 29/5/28, this performance differs considerably from previously published versions.

Recorded tempo: Crotchet = c.168

### Matilde - Mazurka

An original work by Carlos Garcia Tolsa, whose compositions Barrios discovered through his teacher, Gustavo Sosa Escalada.

The unusual A-B-A-C format suggests that the piece may have been abridged in order to fit on a 78rpm disc.

The final top D in bar 21 is missed on the recording but does appear when the same passage is repeated.

Recorded tempo: Crotchet = c.66

### Minuet (1)

A familiar piece which Barrios is known to have performed on many occasions.

The present transcription is taken from the 1922/4 recording.

Recorded tempo: Crotchet = c.80

### Sarita - Mazurka (1)

Also taken from a 1922/4 recording.

The chordal introduction included here is absent from the later version recorded in 1928.

Recorded tempo: Crotchet = c.152

### Marcha de San Lorenzo

An Atlanta recording from the period 1910-1913 and a further example of Barrios' practice of spontaneously varying the repeated passages.

At the time of writing, the history of the piece remains obscure.

In the last chord of bar 33, Barrios hits an open G although the A shown in the transcription is clearly the intention.

A similar correction has been made to the last quaver of bar 63, where the D in the transcription replaces the G on the recording.

The final chord of bar 69 is not played on the recording but has been added to the transcription.

Recorded tempo: Crotchet = c.112

# La Bananita - Tango

Transcribed by Chris Dumigan

Agustin Barrios Mangore

1

5

9

13

17

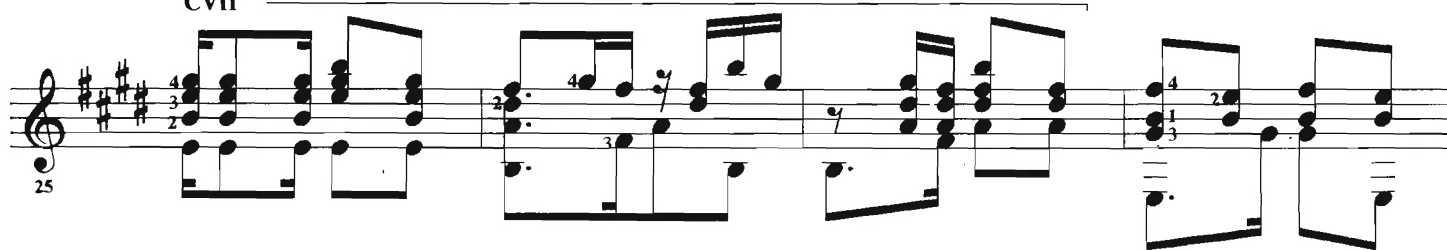
21

CIV

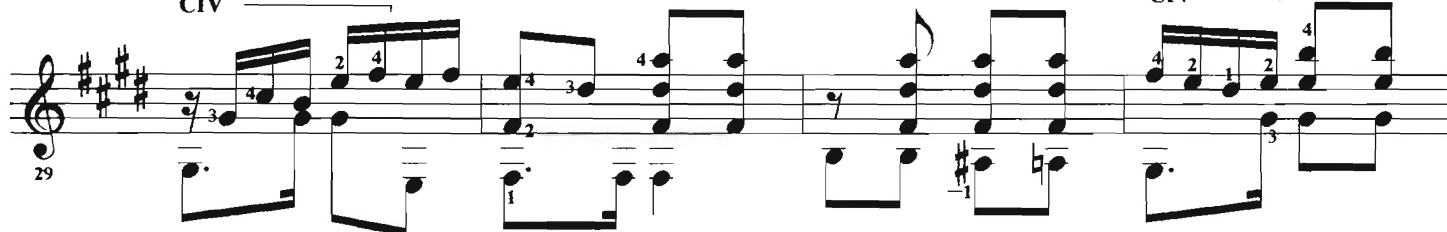
1/2CII

Copyright Barrios Anniversary Edition 1994

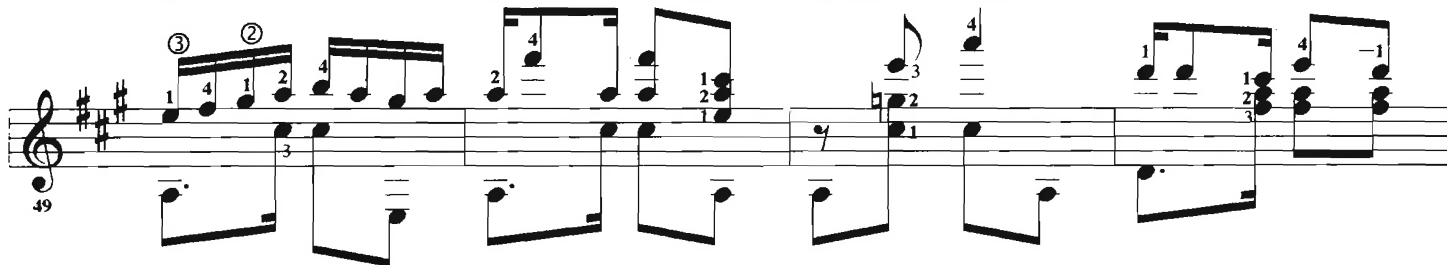
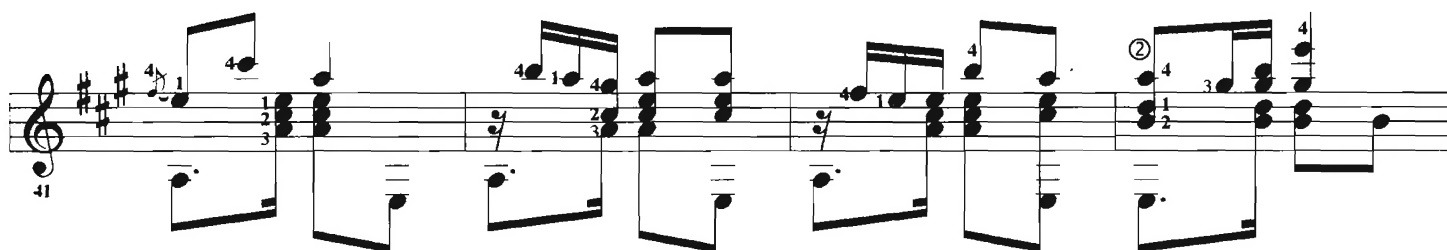
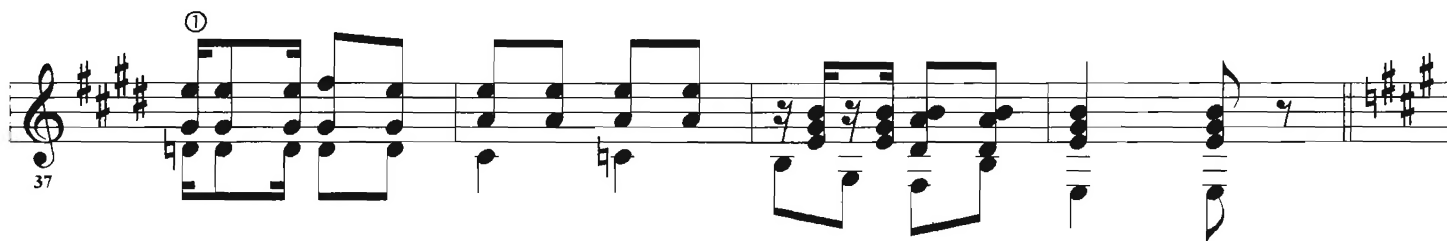
CVII



CIV



CIV



Copyright Barrios Anniversary Edition 1994



53

Musical staff 53-60. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains eighth and sixteenth note patterns with fingerings (1, 2, 3) and slurs. Measure 59 ends with a double bar line.

57

Musical staff 61-68. Treble clef, key signature of three sharps. The staff contains eighth and sixteenth note patterns with fingerings and slurs. Measure 68 ends with a double bar line.

61

Musical staff 69-76. Treble clef, key signature of three sharps. The staff contains eighth and sixteenth note patterns with fingerings and slurs. Measure 76 ends with a double bar line.

65

Musical staff 77-84. Treble clef, key signature of three sharps. The staff contains eighth and sixteenth note patterns with fingerings and slurs. Measure 84 ends with a double bar line.

69

Musical staff 85-92. Treble clef, key signature of three sharps. The staff contains eighth and sixteenth note patterns with fingerings and slurs. Measure 92 ends with a double bar line.

73

Musical staff 93-100. Treble clef, key signature of three sharps. The staff contains eighth and sixteenth note patterns with fingerings and slurs. Measure 100 ends with a double bar line.

77

Musical staff 101-108. Treble clef, key signature of three sharps. The staff contains eighth and sixteenth note patterns with fingerings and slurs. Measure 108 ends with a double bar line.

Copyright Barrios Anniversary Edition 1994

CVII

81

85

89

93

97

101

105

Copyright Barrios Anniversary Edition 1994

109

113

117

121

125

CIV

129

133

# El Sueno de la Munequita

Transcribed by Chris Dumigan

Agustin Barrios Mangore

4

8

12

16

20

24

I

CVII

CII

Copyright Barrios Anniversary Edition 1994

28

32

8ve harmonics

36

40

44

48

To Coda

52

Nat.

Coda

57

# Cueca

Transcribed by Chris Dumigan

Agustin Barrios Mangore

1

5

9

13

17

21

25

Nat.

Copyright Barrios Anniversary Edition 1994

29

33

37

41

45

49

53

57

Tambora (16 bars)

61

65

69

73

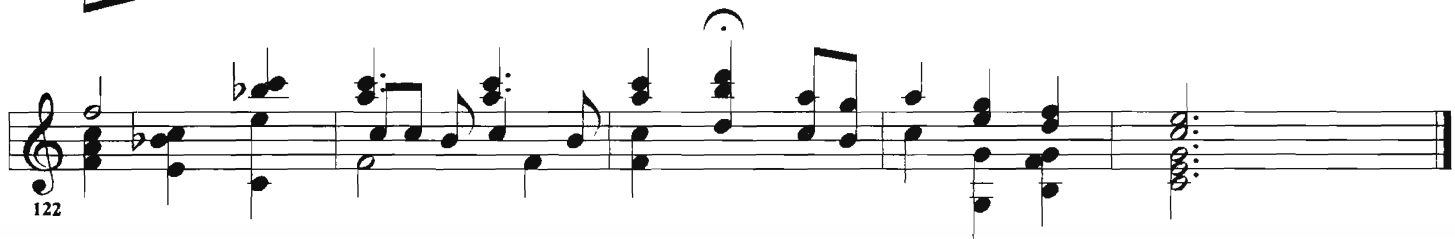
77

81

85

89





## Aire de Zamba (2)

**Transcribed by Chris Dumigan**

**Agustin Barrios Mangore**

Copyright Barrios Anniversary Edition 1994

25

29

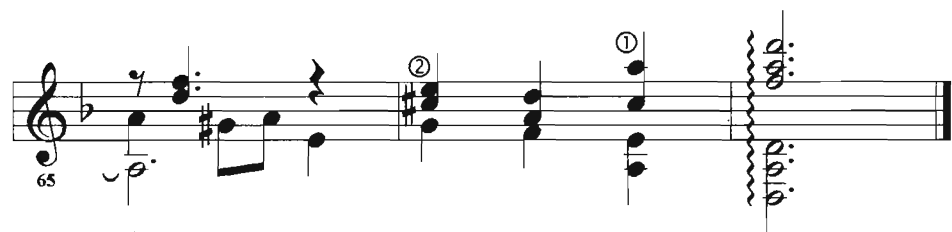
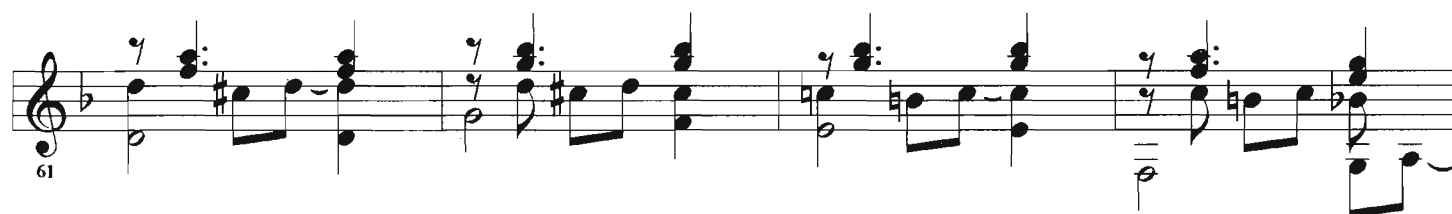
33

37

41

45

49



# Juntu a tu Corazon - Vals

Transcribed by Chris Dumigan

Agustin Barrios Mangore

1

6

11

16

21

26

31

1/2CH

1/2CV

CIV

CH

36

CVII

41

CIV

46

51

56

61

CII

1/2CII

66

71

76

81

86

91

96

101

106

111

116

CHII

121

CH

CHIII

126

CH

131

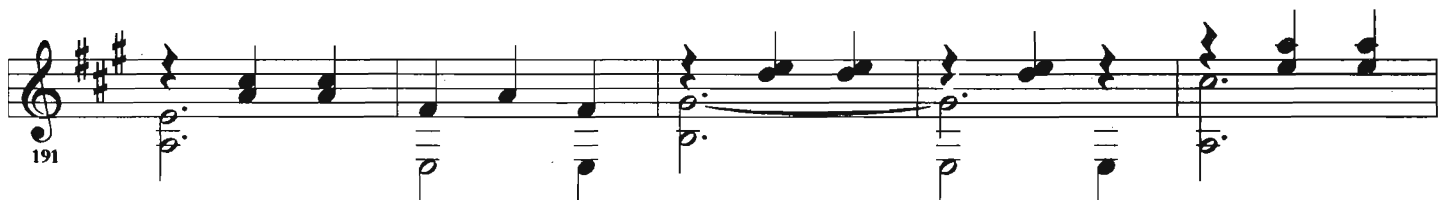
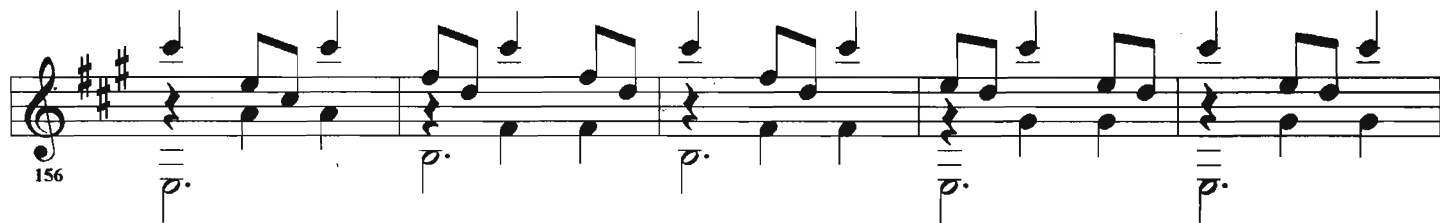
136

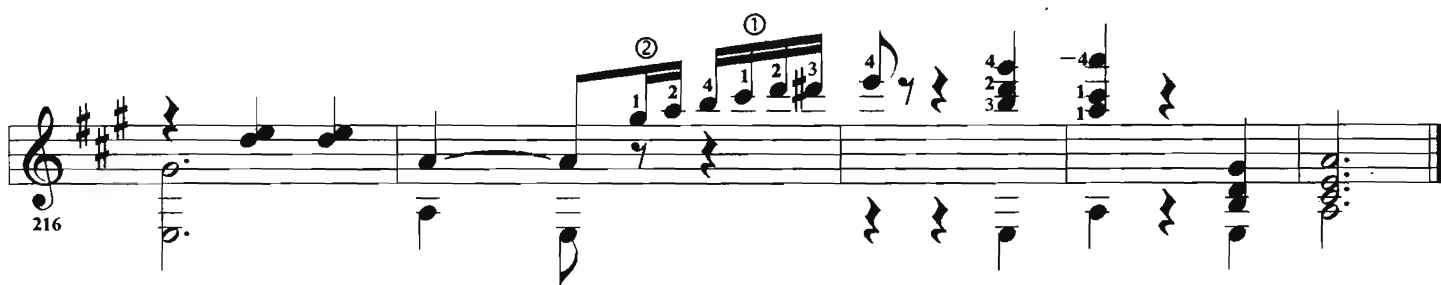
141

146

151







# Matilde - Mazurka

Transcribed by Chris Dumigan

C. Garcia Tolsa  
arr. Agustin Barrios Mangore

The musical score for "Matilde - Mazurka" is presented in six staves, each containing a system of music. The key signature is G major (one sharp) and the time signature is 3/4. The score includes various musical notations such as treble clefs, notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp. The second staff includes a measure with a circled 2 and a circled 1. The third staff includes a measure with a circled 3. The fourth staff includes a measure with a circled 2. The fifth staff includes a measure with a circled 5. The sixth staff includes a measure with a circled 4. The score is transcribed by Chris Dumigan and is an arrangement by Agustin Barrios Mangore of a piece by C. Garcia Tolsa.

Copyright Barrios Anniversary Edition 1994

25

CIX \_\_\_\_\_ CVII \_\_\_\_\_

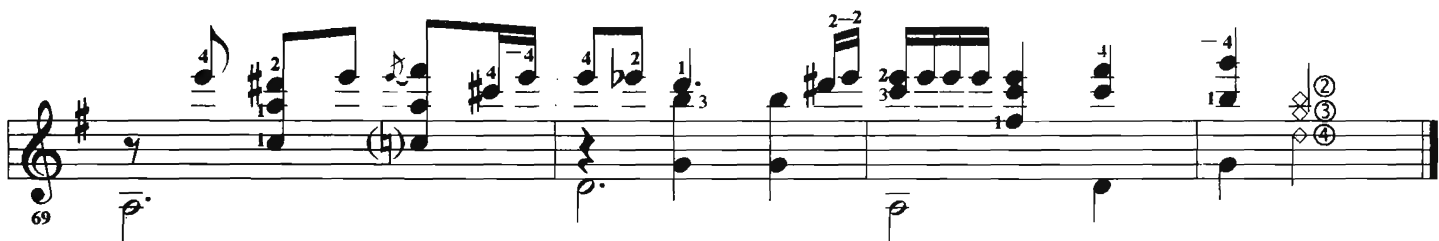
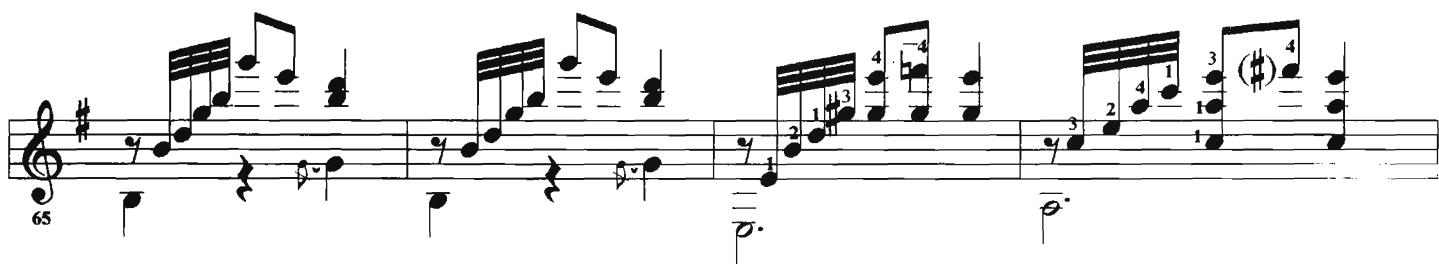
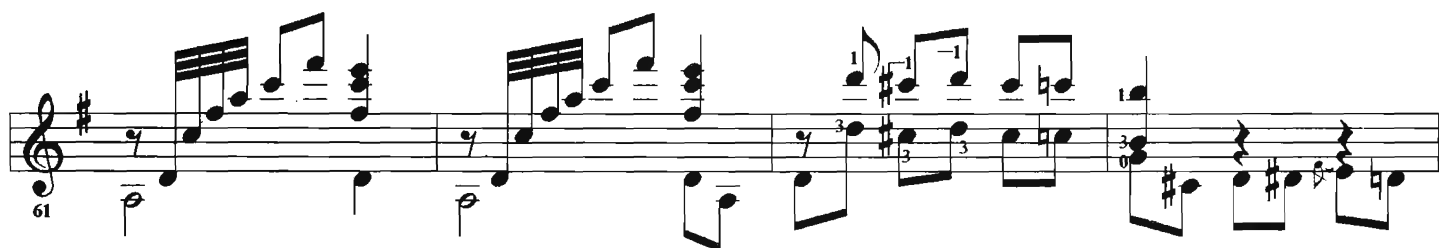
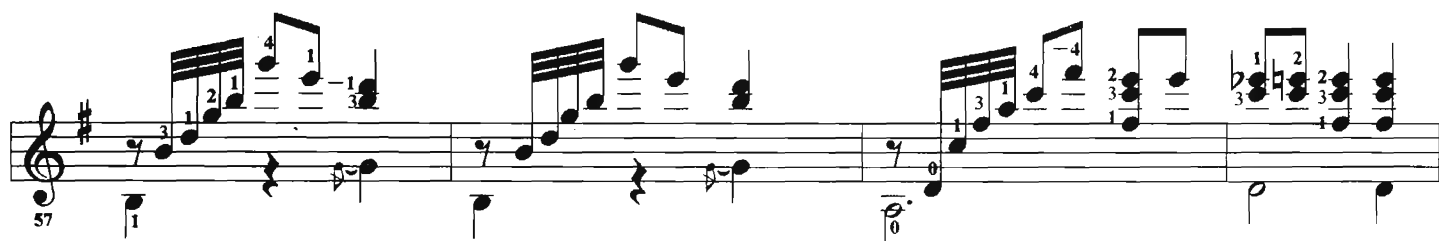
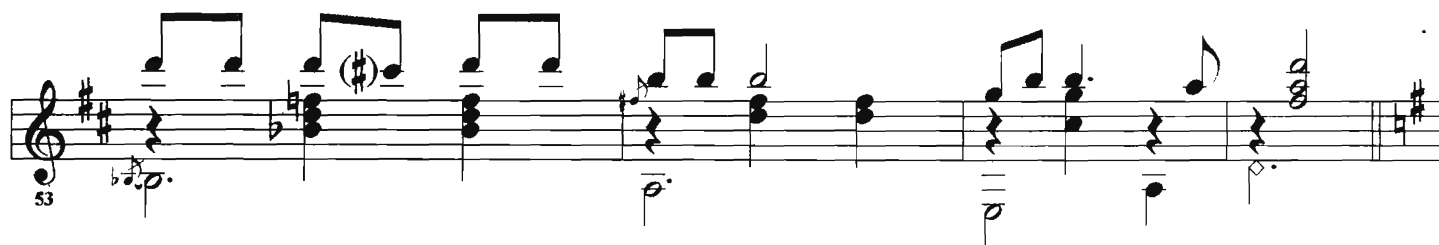
29

33

37

41

45



# Minuet (1)

Transcribed by Chris.Dumigan

Ludwig van Beethoven  
arr. Agustin Barrios Mangore

⑥ = D

4

8

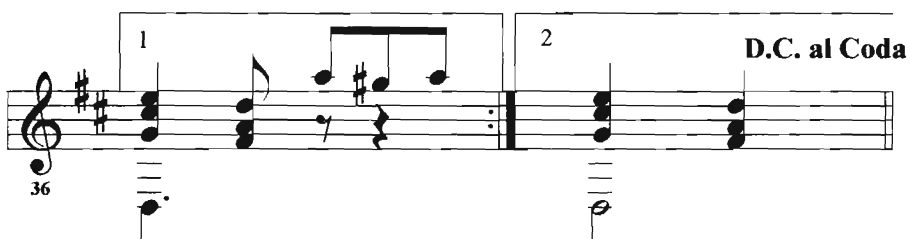
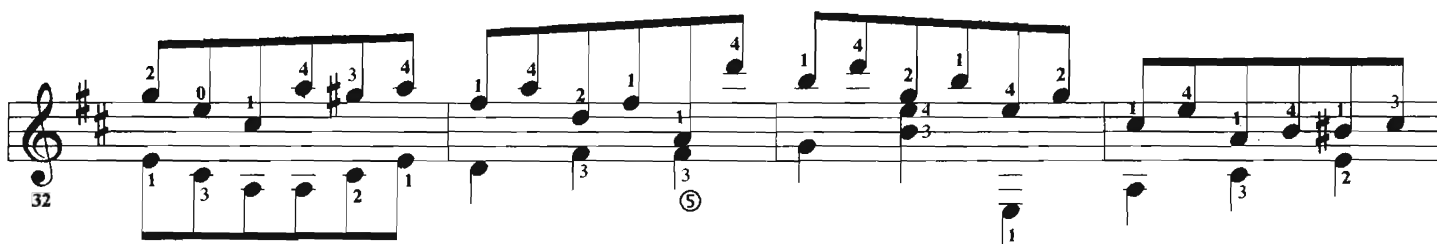
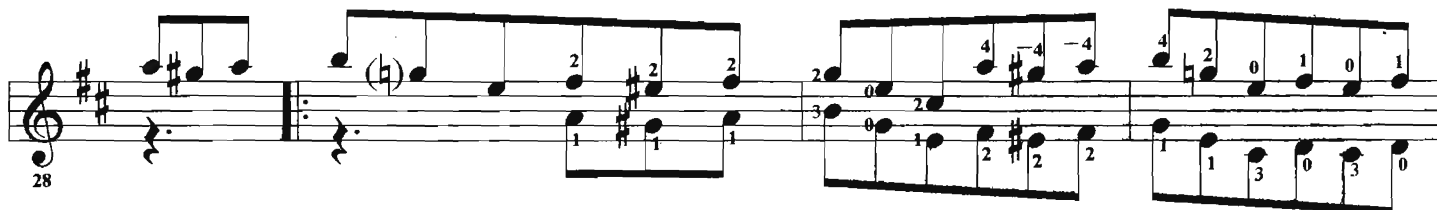
12

To Coda ☐

16

20

Copyright Barrios Anniversary Edition 1994



# Sarita - Mazurka (1)

Transcribed by Chris Dumigan

Agustín Barrios Mangore

1

5

9

13

17

21

25

CIV

CH

To Coda ⊕

Copyright Barrios Anniversary Edition 1994



CVII

29

CIV

CII

33

CIV

37

CIX

CIX

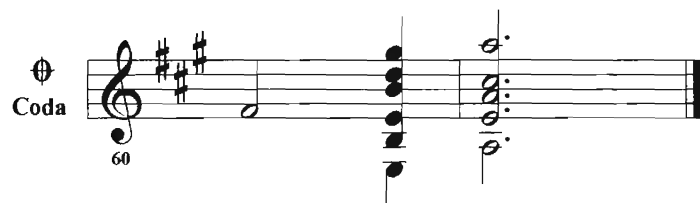
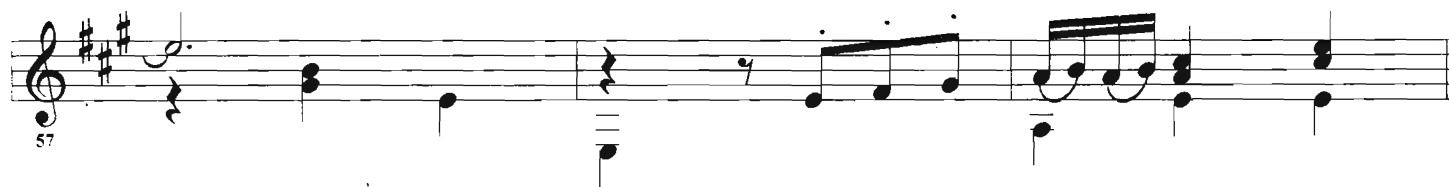
41

45

49

53

D.S. al Coda



# Marcha de San Lorenzo

Transcribed by Chris Dumigan

C. A. Silva  
arr. Agustin Barrios Mangore

The musical score is written for guitar in treble clef, key of D major (two sharps), and 2/4 time. It consists of eight staves of music. Measure numbers 1, 6, 11, 16, 21, 26, and 31 are indicated at the start of their respective staves. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals. Fret numbers (0-4) are written above notes to indicate fingerings. Circled numbers 1, 3, and 5 are placed above specific measures. The score concludes with a circled number 5 above the final measure.

Copyright Barrios Anniversary Edition 1994

36

41

47

53

59

66

71

76

81

90

Handwritten musical notation on a single staff, measures 81 to 90. The key signature is one sharp (F#). The notation includes various note values, rests, and fingerings (0-4). There are some corrections or alternative notations in the later measures of this system.

90

Handwritten musical notation on a single staff, measures 90 to 97. The key signature is one sharp (F#). The notation includes various note values, rests, and fingerings (0-4).

97

Handwritten musical notation on a single staff, measures 97 to 104. The key signature is one sharp (F#). The notation includes various note values, rests, and fingerings (0-4).

104

Handwritten musical notation on a single staff, measures 104 to 111. The key signature is one sharp (F#). The notation includes various note values, rests, and fingerings (0-4).

111

Handwritten musical notation on a single staff, measures 111 to 117. The key signature is one sharp (F#). The notation includes various note values, rests, and fingerings (0-4).

117

Handwritten musical notation on a single staff, measures 117 to 121. The key signature is one sharp (F#). The notation includes various note values, rests, and fingerings (0-4).

121

Handwritten musical notation on a single staff, measures 121 to 126. The key signature is one sharp (F#). The notation includes various note values, rests, and fingerings (0-4).

126

Handwritten musical notation on a single staff, measures 126 to 133. The key signature is one sharp (F#). The notation includes various note values, rests, and fingerings (0-4).

Copyright Barrios Anniversary Edition 1994

131

136

141

146

151

156

161

166

The image displays a musical score for the song "The Rose Tree". It consists of four staves of music, each beginning with a treble clef and a key signature of two sharps (F# and C#). The first staff starts at measure 171 and includes a complex triplet of eighth notes (G4, A4, B4) and a half note (C5). The second staff starts at measure 176 and features a series of eighth notes and a final triplet. The third staff starts at measure 181 and contains several triplet markings over eighth notes. The fourth staff starts at measure 186 and concludes with a final triplet and a double bar line. The notation is clear and professional, typical of a published musical score.

Copyright Barrios Anniversary Edition 1994